

# BALLROOM DANCEMAGAZINE

APRIL 1960 25 CENTS



In This Issue:  
TEEN-AGE BALLROOM BOOM;  
CHA CHA HITS RUSSIA

Swinging at the  
"Temple of the Wings"  
Berkeley, Calif.

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*Ballroom Dancing in the  
Casual Country Manner*

or

*Ballroom Dancing in the  
Most Elegant City Style*



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"La danse à la ville" Renoir, 1883

The new smash-hit attraction

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is for EVERYBODY!

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BALLROOM DANCE MAGAZINE

231 West 58 St., New York 19, N. Y.

# BALLROOM DANCE MAGAZINE

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## IN THE MAILBOX

### POSTCARD (COLLECT) TO EDITOR

Dear Ed.: Comment on your new magazine — dull articles, fearfully long and wordy, needs a lot more ZIP. Try checking into the new ski magazines to see what I mean. Otherwise you won't last long. (Anon.)

Gentlemen:

The long awaited announcement heralding the birth of your new publication, *Ballroom Dance Magazine*, has been enthusiastically received by this organization, the Hawaii Dance Association.

As president and dance director of this adult dance group, I am very happy to furnish herewith 31 one-year charter subscriptions. Naturally, as charter subscribers we shall want your first issue . . .

For your information, the Hawaii Dance Association is an adult dance group consisting of over 400 dance enthusiasts of Honolulu. We are not a commercial studio. We are an organization sponsored by the Board of Parks and Recreation of the City of Honolulu and, through this affiliation, we maintain instruction quarters at the Ala Wai Clubhouse which is

(Continued on p. 26)

## ON THE COVER

The "Temple of the Wings" in Berkeley, Calif., was established in 1914 by Florence Treadwell Boynton as a result of an intense interest in the career of her girlhood friend, Isadora Duncan. 20 years ago, ballroom instruction was added to classes in Duncan-style and modern dance. School is now operated by Mrs. Boynton's daughter, Sulgwynn Quitzow, her daughter OElol—with occasional participation by her son, Vol and his wife Diane.

Photo at r. shows a rehearsal for a demonstration. Cover photo shows Suzanne Dermody & Bob Pfister (foreground) and Katie Morison & Kenney Bigelow (rear) of the 6th grade class organized at the Temple by the Bentley School Mother's Club. Both photos by J. M. BIGELOW.



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# IT'S "MADISON TIME"!

*It's Catching On — This Brand New Line Dance*

*Invented by the Boys and Girls of Baltimore*

BY WILLIAM COMO

Hold your hats! Fasten your seat belts! The young people are stirring things up again. Look out for something called *The Madison*—it just might be the successor to *The Stroll* and *The Walk*.

We hear that the original "choreographers" were the colored youngsters of Baltimore's Madison Street area—hence, the title. Eddie Morrison, a TV disc jockey in that city, was first to notice that the school age dancing set had invented the dance as something to do to *Little Susie*, Part 3, the Columbia record (45 RPM, 4-41553) by jazz pianist Ray Bryant and his Combo. Another Baltimore deejay, Buddy Deane, also picked it up for his show. It quickly spread to Washington, then to Harlem.

To supply a more specific record for the dance, John Hammond, Jr., of Columbia Records, got Ray Bryant to cut *The Madison Time* (45 RPM, 4-41628), and they have now sent two of their recording artists, dancersingers Bob and Joe, out across the country to demonstrate the dance.

One side of *The Madison Time* is purely instrumental; the flip side adds lively and helpful instructional calls by Eddie Morrison to introduce each of the imaginatively titled combinations (like the *Big Boss Turn*, *Rifleman*, the *Jackie Gleason*, the *Double Cross*, the *Wilt Chamberlin Hook*—in honor of the 7-foot basketball star—etc.)

*The Madison* is not a couple dance, but rather a side-by-side line dance in which any number can join. While the teen-agers may think they're dancing to Rock 'n' Roll, *The Madison* is in truth a routine to jazz music. The dance is feasible to perform to other music with a steady 4/4 beat, and, of course, it is inevitable that the youngsters will devise many more combinations.

For the ensuing outline we received kind assistance from Columbia Records, the team of Bob and Joe, and NYC teacher Renee Montgomery.

So—let's hit it!

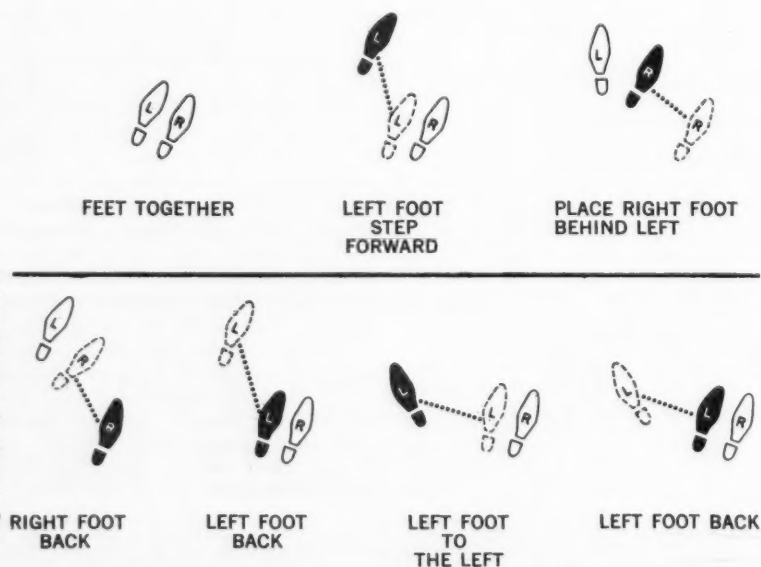
## THE MADISON BASIC (2 Basics equal 3 measures)

Fwd LF	Q	1
Stamp RF next to L heel, clap hands	Q	2
Bwd RF	Q	3
Touch ball of LF next to R heel	Q	4
Touch LF swd (no wgt)	Q	1
Touch LF next to R heel (no wgt)	Q	2
Fwd LF	Q	3
Stamp RF next to L heel, clap hands	Q	4
Bwd RF	Q	1
Touch ball of LF next to R heel	Q	2
Touch LF swd (no wgt)	Q	3
Touch LF next to R heel (no wgt)	Q	4

## TWO UP AND TWO BACK (with body turned slightly to rt)

Fwd LF	Q	1
Close RF to LF	Q	2
Fwd LF	Q	3
Close RF to LF	Q	4
Bwd RF	Q	3
Close RF to LF	Q	2
Bwd RF	Q	3
Close LF to RF	Q	4
Then into BIG BOSS TURN		
Fwd LF, ½ turn to lt on LF	S	1,2
Rock back on R heel	Q	3
Kick LF fwd, snap fingers	Q	4
Fwd LF, ½ turn to rt on LF	S	1,2
Rock back on R heel	Q	3
Kick LF fwd, snap fingers	Q	4
Repeat Basic.		

Diagrams courtesy Columbia Records



"Madison" Basic

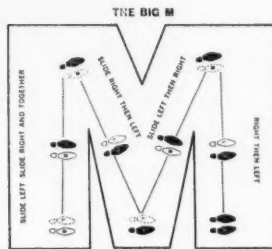




Maurice Seymour

Bob and Joe, Columbia recording artists, now touring to demonstrate "The Madison." They're singer-hoofers who teamed up after meeting in a weight-lifting health studio.

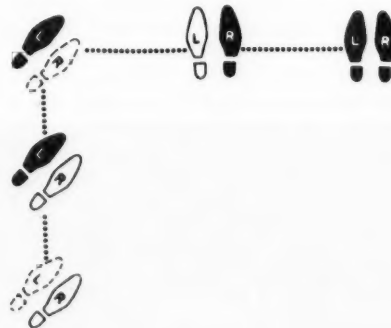
Close LF to RF Q 2  
Swd RF Q 3  
Close LF to RF Q 4  
Then "Erase it," i.e., reverse above.



#### "T" TIME

(with body turned slightly to rt)

Fwd LF Q 1  
Close RF to LF Q 2  
Fwd LF Q 3  
Close RF to LF Q 4  
Swd RF Q 1  
Close LF to RF Q 2  
Swd RF Q 3  
Close LF to RF Q 4  
Then erase by reversing.  
Then repeat Basic.



"T" TIME: 2 up, 2 to right, then "erase."

#### THE CLEVELAND BOX

Turning  $\frac{1}{4}$  rt on RF, swd LF Q 1  
Close RF to LF Q 2  
LF swd Q 3  
Close RF to LF Q 4  
Turning  $\frac{1}{4}$  rt on LF, RF swd Q 1  
Close LF to RF Q 2  
RF swd Q 3  
Close LF to RF Q 4  
Turning  $\frac{1}{4}$  lt on LF, swd RF Q 1  
Close LF to RF Q 2  
Swd RF Q 3  
Touch LF to RF Q 4  
Turning  $\frac{1}{4}$  lt on RF, swd LF Q 1  
Close RF to LF Q 2  
Swd LF Q 3

#### DOUBLE CROSS

"2 Up and 2 Back" as previously described.

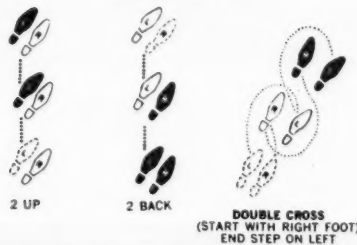
LF fwd across RF S 1,2  
RF fwd across LF S 3,4  
LF fwd across RF Q 1

Then into RIFLEMAN

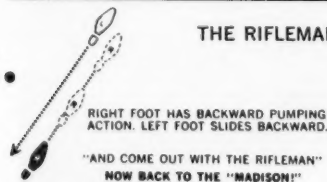
(keeping LF pointed fwd)

Hop bwd on RF Q 2  
Hop bwd on RF Q 3  
Hop bwd on RF Q 4  
Repeat Basic.

#### DOUBLE CROSS



#### THE RIFLEMAN



#### THE BIG M

Turning  $\frac{1}{4}$  rt on RF, LF swd Q 1  
Close RF to LF Q 2  
LF swd Q 3  
Close RF to LF Q 4  
Turning  $\frac{1}{4}$  rt on LF, RF swd Q 1  
Close LF to RF Q 2  
RF swd Q 3  
Close LF to RF Q 4  
Turning  $\frac{1}{4}$  lt on LF, swd RF Q 1  
Close LF to RF Q 2  
Swd RF Q 3  
Touch LF to RF Q 4  
Turning  $\frac{1}{4}$  lt on RF, swd LF Q 1  
Close RF to LF Q 2  
Swd LF Q 3  
Turning  $\frac{1}{4}$  rt on LF, RF swd Q 1

Touch RF to LF Q 4  
Turning  $\frac{1}{4}$  lt on LF, swd RF Q 1  
Close LF to RF Q 2  
Swd RF Q 3  
Touch LF to RF Q 4  
Turning  $\frac{1}{2}$  lt on RF, fwd LF into Ct. 1 of Basic

#### BASKETBALL

(body turned slightly to rt)

Fwd LF Q 1  
Close RF to LF Q 2  
Fwd LF Q 3  
Touch RF to LF Q 4  
Turning  $\frac{1}{2}$  lt on LF, bwd rock onto RF Q 1  
Touch L heel fwd; simulate 1-hand basketball shot with R hand Q 2  
Fwd LF, turn  $\frac{1}{2}$  rt on LF Q 3  
Touch RF to LF Q 4  
Bwd RF Q 1  
Close LF to RF Q 2  
Bwd RF Q 3  
Close LF to RF Q 4  
Repeat Basic Q 4

#### THE JACKIE GLEASON

Fwd LF Q 1  
Stamp RF next to L heel Q 2  
Bwd RF Q 3  
Touch ball of LF next to R heel (no wgt) Q 4  
Touch LF swd (no wgt) Q 1  
Close LF to RF Q 2  
RF step across LF Q 3  
LF kick diag fwd Q 4  
Without returning LF to floor, cross LF high in front of R leg Q 1  
LF kick fwd Q 2  
Step fwd on LF Q 3  
Close RF to LF Q 4  
Then "2 Up and 2 Back."  
Then repeat Basic.

#### BIRDLAND

LF fwd Q 1  
Kick RF fwd, turn  $\frac{1}{2}$  rt on LF S 2,3  
Rock back on R foot, snapping fingers Q 4  
Repeat preceding 4 cts. to face in original direction.  
Then "2 Up and 2 Back."  
Repeat Basic.

#### FINALE

Cross LF in front of RF S 1,2  
Cross RF in front of LF S 3,4  
Cross LF in front of RF S 1,2  
Cross RF in front of LF S 3,4  
Cross LF in front of RF S 1  
"FREEZE," leaning fwd, holding wgt on RF, as music fades.

# DANCING DE LUXE IN UTAH

*The Patio Gardens and The Terrace, Two Modern Ballrooms,  
Spark Dancing Boom in Salt Lake City Region*

The trend is upward for ballroom dancing in Utah. The Patio Gardens, the ballroom at Lagoon amusement park midway between Salt Lake City and Ogden, has recently finished its best season — both in net profit and attendance. In addition, the Lagoon Corporation, which operates the park and the ballroom, has completed a modernization program of \$150,000 on The Terrace, a ballroom in downtown Salt Lake City. The company leased this hall last winter from the Covey Corp., which operated it for many years as the Coconut Grove. For the past decade it has been well-known as Jerry Jones' Rainbow Randevu. Since the handsomely refurbished Terrace opened in September, business has been very good, according to Robert E. Freed, who manages operations at both the Lagoon and The Terrace.

Salt Lake City has long been recognized as a good dance town. During the big band era, virtually every name in the business broke the transportation jump by playing a date in the Utah capital. Denver, 800 miles to the east, and the large California cities, 700 miles west, made the stop almost a necessity.

When the organization that Freed heads began business in 1946, there were four dance halls in operation: Saltair on the Great Salt Lake, which featured name bands every night; the Rainbow Randevu, also using name bands continuously; Lagoon, which used a local band nightly; and the Coconut Grove, operating on a 3-night schedule also with local bands. Saltair is now owned by the State of Utah and is closed, and when the Rainbow Randevu burned, Jerry Jones leased the Coconut Grove and changed its name.

When fire destroyed the midway at Lagoon in 1954, the ballroom was rebuilt as a new modern building, including an outside patio overlooking the bandstand and dance floor. In addition to the contemporary design, the Patio Gardens ballroom is landscaped with hundreds of petunias, tropical plants and vari-colored flowers. The top crowd is 4,500, and the



**Above:**

*The beautifully landscaped Patio Gardens, a summer season ballroom on amusement midway between Salt Lake City and Ogden.*

**Below:**

*The newly renovated Terrace Ballroom in downtown Salt Lake City.*



maximum seating is 2,000 people.

The Terrace is a formal ballroom which can be used not only for dancing but for banquets, conventions, exhibitions and meetings. Featured in the design are fountains, gardens and even an aviary (with stylized birds.) Three separate areas permit different functions without conflict. The Patio Room overlooks a landscaped roof garden with planting supplied by the Lagoon greenhouses.

Weekly events at The Terrace consist of a Tuesday "Waltz Night;" a Saturday



**Patio and lounge of the Terrace, which has recently undergone a \$150,000 modernization.**

afternoon radio and television Teen Dance show, based on the Dick Clark format; and name attractions Saturday evenings.

Presently, Lagoon is active from the first week-end in May through Labor Day. Each Monday is widely advertised as "Free Monday" — meaning free parking and free dancing to a 15-piece local band. This promotion, begun in the depression era, is still very successful and brings 1,700 dancers who, at intermission, patronize Lagoon's midway.

Each week-end at Lagoon some of the nation's greatest stars play the ballroom.

Performing there this past season have been Nat "King" Cole, Louis Armstrong, George Shearing, the Ames Brothers, the Everly Brothers and Johnny Cash. On the Labor Day week-end the Kingston Trio

drew 9,805 people, breaking a three-day record held for 10 years by Spike Jones.

Nat "King" Cole plays an annual date and holds the Friday and Saturday attendance record with 7,500. Freed pays him a top fee. Therefore, the cost of a large orchestra, special rehearsals, promotion, advertising, etc., does not leave a large margin of profit, but the prestige value is considerable.

An important factor, in Freed's opinion, is the price policy, established in 1953. The admission cost is always \$1.50 per person. "Our patrons know that even if we have the hottest attraction in show business, we'll not raise prices. I would rather lose money than raise the price. The fact that this year we drew 65,208 people to the Patio Gardens is significant, especially when considering that the area from which we draw has a population of only 350,000 people.

"Business is always changing. I remember when Stan Kenton in 5 nights drew 8,662, and the attendance was good each night — now Saturday is the big night. Friday averages only half of Saturday's total," Freed states.

George Shearing, who has always done well, hit the big money this year. In two nights he drew 5,185 people. The Four Freshmen have always done excellent business. "They are a real credit to the business — so much so that we can play them twice a year — in the winter at The Terrace and at Lagoon in the summer.

"Trying to anticipate the public's taste three or four months in advance is like playing roulette. I turned down a singer once because I had never heard of him, and I thought his name was ridiculous. Two months later everyone in the country was talking about him — Elvis Presley!

"I also feel that a variety in attractions is essential. This summer we had The Everly Brothers, Fats Domino and George Shearing on successive week-ends." The range of talent extends from such "standard" attractions as the orchestras of Les Brown, Duke Ellington and Ray Anthony to the Ames Brothers, Dave Brubeck, The Gaylords and June Christy.

"All bills, of course, don't prove to be winners," Freed adds. "This summer, for example, we did pretty well. We lost money only on Red Nichols, a personal favorite of mine. I thought he would do great business — he's from Utah, the Danny Kaye picture of his life, *Five Pennies*, had all kinds of publicity, and the week before his date the *This Is Your Life* segment on Nichols was shown na-

tionally for a second time. The local newspapers and radio went all out to honor the local boy who made good, but for some unexplainable reason he didn't draw. Those who came, including me, thought he was great — and I'd play him again!"

Lagoon's talent budget is approximately \$70,000 for the season. "Buying attractions has changed through the years. There are still many which I haven't been able to get such as Frank Sinatra, Sammy Davis, Jr., the McGuire Sisters, Louis Prima & Keely Smith, who would be great for us. I'll keep trying! They are hesitant, I suppose, since we're still classified as a 'one-nighter' town. Perhaps the greatest compliment to our operation is the fact that our big stars return on a regular basis."

At the newly remodeled Terrace, Freed expects to follow basically the same policy "although I wish we had a roller coaster next to the ballroom for some intermission business." Guy Lombardo was the opener and was an enormous draw. Bobby Darin is scheduled, as are Erroll Garner and Ella Fitzgerald. "In the downtown Terrace we must have a higher admission schedule since we don't have the midway, but fundamentally, we're after volume so we keep prices down as much as possible."

Promoting each bill requires time, care and planning. "We contact every disc jockey in the area, giving him a pass for himself and one to give away on the air. We use newspapers, radio, billboards. We advertise in the music stores; we have record displays in the ballroom; we play the artist's records over our p.a. system. We use handouts; we contact school papers — everything possible to promote the dance. It's not easy and it's expensive, but it's successful."

Since Utah prohibits "sale by drink," the concessions at both ballrooms are limited. Mixers are sold at 25c each, checking is at a nominal charge, and a small charge is made for table reservations. Though the concessions help, they are not comparable to night clubs which can serve cocktails.

"The trend away from ballroom dancing is, I think, temporary. It's a universal form of sport and entertainment. Now the emphasis is on personalities — singers especially. Dancing will be back, but until it does return, we'll have to try something else. Look at the night club comics in San Francisco. Maybe that's next! I wonder what would happen if I booked Mort Sahl or Shelley Berman."

**END**



# CHILDREN'S AID SOCIETY DANCING PROGRAM

*Youngsters Have First-Rate Recreational Activities at Million-Dollar Dunlevy Milbank Center in Harlem*

BY BOB BAGAR

Parents in New York City's Harlem are having fun dancing with their teen-age offspring these days at the Children's Aid Society's new million-dollar Dunlevy Milbank Children's Center. A "Teen-ager and Parent Dance" series is drawing an average attendance of 500 young club members and their mothers and fathers. *Ballroom Dance Magazine* dispatched photographers Jack Mitchell and Robert Pavlik to learn what happens when the older and younger sets meet socially on the dance floor. As the accompanying pictures indicate, a ball was had by all.

The program at the Dunlevy Milbank Children's Center focuses on the problems which arise for children living in the over-crowded Harlem neighborhood where the Center is located. Activities are designed to attract the children to the Center instead of the streets. Counseling and vocational guidance go hand in hand with the staff's expert detection of behavior symptomatic of delinquency.

The series of dances provides a happy meeting ground for high school-age boys and girls and their parents, in an informal and relaxed atmosphere. The Society's program is designed, in fact, to strengthen family ties — to close the gap, should one exist, between youngster and parent.

The dances are staged in the Center's spacious gymnasium. At 8 PM Sharp on the warm-weather evening when these photos were made, a 12-piece orchestra, led by Carl Janille, struck up the opening number, a fast Lindy. The ultra-modern building proved its solid construction during the course of the ensuing three hours of lively dancing. There was abundant space for fancy Cha Cha's, traveling Tangos, or the new Harlem craze, "The Candied Yam," invented by Milbank Center "choreographers." The electrically operated walls of the Center are raised during the sum-





PHOTOS: JACK MITCHELL  
& ROBERT PAVLIK

Opposite page:

Now and then the dancing is wistfully conservative as a change of pace.



Left and below:

Letting off steam with a Rock 'n' Roll creation of their own, "The Candied Yam."



Left:

Too young to join in, this "wallflower" watches with the parent chaperones on sidelines.



mer, and the dancers can move outside for a cooling dance under the stars.

When the "Teen-ager and Parent Dance" idea was proposed, it brought stiff opposition from the Teen-age Council (a discussion and planning group with representatives from each of ten Society centers). The younger generation felt their folks "might act too much like parents" and spoil the fun. Nevertheless, the staff convinced the Council that the experiment was worth a try, and that it would offer parents a chance to get acquainted with the Society's over-all program of twelve child-care services and for both generations to have a hall together.

For the first of the evenings the parents were invited to arrive before dancing time, to make a tour of the Center. They were led through a 2-story building of steel beam, glass and ceramic tile construction, designed for functional efficiency and spaciousness. Glass walls and sliding doors, replacing conventional walls, allow two sides of the gymnasium

to open to the playground and swimming pool outside.

Enthusiastic reception of the opening night prompted the scheduling of a continuing series. Parents welcomed the opportunity to learn about the facilities and activities at the disposal of their children. Their support has helped to increase the club's membership and sparked community interest, essential to a new project of this kind.

As for the teen-agers, they have a new perspective about the creature called "parent." They are visibly impressed with a legitimate Cha Cha by Mom and Dad and, more amazing — Lindy! (The parents were going strong at the finish, too.) Shyness and would-be wallflowering seem alleviated by the presence of adults. Cutting in (on parents, too) has become an established rule rather than occasional exception. Dress is informal, though a clean shirt is a "must," for the boys.

Local 802 of the American Musicians' Union and the NYC Youth Board made pos-

sible the "live" music for the dance shown in our photos. On hand, also, were technicians from New York's municipal radio station, WNYC, to control the loud speaker system. During intermissions last summer frankfurters sputtered on a charcoal grill and were offered along with other refreshments. While the musicians stretched their legs, talented club members entertained the crowd. Victor Lane's "Dance of Fire" is a popular request and becomes a real production with the addition of flaming torches. Instrumentally, there was a Calypso ensemble, featuring bongo drums, maracas and vibro-guitar, and then the Milbank Steel Band giving an impromptu performance on the playground. Winding up the entertainment were two singing groups.

Milbank's Director Marvin Riley reports that "The series of Teen-age and Parent Dances has been highly successful . . . no unfortunate incidents, no arguments, not even

(Continued on page 29)

England, 1784:

## VIEWS ON DANCING\*

"Both Sexes Dance Equally Badly,"  
Writes French Nobleman in His  
"Melanges sur l'Angleterre"

BY

FRANCOIS DE LA ROCHEFOUCAULD



Dancing costumes of the 18th Century.

THE CUSTOMS OF ANY COUNTRY are always best described by visitors from another country. Natives are altogether too familiar with their own every-day surroundings, and each other's habits, to find any reason for writing them down in detail.

Young François de La Rochefoucauld, born more than half a century after the death of the great La Rochefoucauld of the "Memoirs" and the "Maxims," was only sixteen years old in 1784 when he was sent to England by his famous economist father, the duc de Liancourt. The purpose of the journey was to "travel," as part of a young nobleman's education (with him was Maximilian de Lozowski, a Polish gentleman, who had been engaged by his father as a guide and companion), and to make a study of "the advanced English methods of agriculture and industry." In the middle of the eighteenth century "L'Anglicisme" was the fashion in France.

Instead of keeping a journal of what he did from day to day, young François prepared a complete account of his observations, to present to his father on his return to France. This chronicle is an invaluable record of the period, for in it he has comments to make on some two hundred subjects that range all the way from weather, livestock, and the clergy, to politics, turnips, and dancing.

Here are his views on English dancing.

V.P.

DANCING RANKS VERY LOW in the pleasures of the English who, generally speaking, have no taste for this form of amusement. Bury, for instance, which is surrounded by a large number of rich young gentlemen's houses, ought to have frequent and magnificent balls. But those that I have seen have been neither—only about fifty or sixty people being present.

All balls are public affairs in England (I am not speaking of London where individual hosts occasionally give them), and are given on some public occasion such as the week of the Assizes (the time when prisoners are tried), or on the King's birthday or an election. If these public occasions do not arise sufficiently often, a subscription ball is arranged; a score of people promise to attend and so defray the cost of the ball. The ball is advertised and posters are displayed, and it nearly always attracts more people than the others. For both the public and the subscription ball it is the proprietor of an hotel who undertakes the expense. Every town has its Assembly Room and it is leased for a ball to the proprietor of a restaurant or hotel. He takes the money and, if he makes a profit, so much the better for him. For public balls the charge is generally four shillings and six-pence per head and for subscription balls ten shillings for each man. Ladies pay only two shillings, the higher price being fixed for men in order to avoid undesirable company; and as only those ladies who have subscribed are admitted, there is no danger of unpleasantness. The manager's expenses consist, at public balls of six or seven musicians and unlimited tea for the whole company. At subscription balls he provides cold supper and wine for all who want it. Sometimes there are men who, in return for their ten shillings, drink wine and punch the whole night. The ladies are always dressed for the occasion and yet with simplicity—it is their prettiness that successfully harmonizes these apparently opposing qualities. They never use rouge, a practice which has completely disappeared in England; indeed, it is as rare a thing for a woman to use rouge in England as for a man to putty his face in France.

The men's dress is very simple—black breeches and silk stockings. Such is the correct dress for occasions like these. In order to be something quite out of the common, a man may go wearing his cravat and his hair in a pig-tail with his ordinary clothes. The well-dressed men wear a new coat every time,

but a plain coat of cloth with nothing sumptuous about it.

Both sexes dance equally badly, without the least grace or step or rhythm; they make no study of dancing as we do. The women hold themselves badly with their heads forward, their arms hanging loose, their eyes cast down and so forth. The men dance with their knees bent and cross their legs in a clumsy way—in short, they present a most unpleasing appearance. One English dance is just like another: the ladies are all ranged on one side and the men on the other, each opposite his partner; they do their figure together, which consists of a series of steps between the two rows, of joining hands and threading their way in and out between the second and third and succeeding couples until they reach the last in the room. Then they stop while all the others in succession do the same thing. Thus you dance for five minutes and then stand still for half an hour to watch the others dance and to act as pillars for them. It is considered impolite to go and sit down after you have had your own turn, since those who come after you will not have so long a dance.

Another custom of these balls—which is much worse—is that you cannot change your partner once you have engaged her. You must stay with her the whole evening, follow her everywhere, get her tea and so forth. You may leave her only for a very short time to speak to someone else. When you have the misfortune to light upon an unattractive partner, you spend a very wearisome evening.

I am told that in towns where there is more frequent dancing there is always a Master of Ceremonies who makes all the arrangements of the ball-room, calls for quadrilles, minuets and so on, and knows your place in the first dance so that he can help you to find it again in the others. Such an official is very useful in a public hall, since he prevents the possibility of any dispute.

Minuets are danced in England very much as are the quadrilles—there is little more regularity of step, little more gracefulness—altogether it is a clumsy business.

These balls gave me great pleasure, because I met a large number of people at them and was able to talk to people whom I saw only very rarely; also because my self-conceit was flattered. Accustomed to the reputation in France of being one of the worst of dancers, I was flattered to hear myself described in England as quite a good dancer and to see a hundred others dancing worse than myself. One is fond of everything in which one succeeds. In France I did not like dances; in England I look forward to them with the utmost impatience.

END

\*From "A Frenchman in England, 1784," by François de la Rochefoucauld. Translated by S.C. Roberts. Copyright Cambridge University Press. Reprinted by permission.

# WHAT DO THEY DANCE IN RUSSIA?

Most Everything—Even Cha Cha—Report Two Soviet Exchange Students Now in USA

BY ROBERT FARRIS THOMPSON, JR.

In the land of Sputniks, vodka and the 7-Year Plan, ballroom is booming. From Vladivostok to Veliki Luki, Russians young and old ornament their weekends with foxtrot, tango, waltz, bolero, jazz and cha cha. The American image of Russian dancing (Bolshoi, Moiseyev, athletic *prisjadka*) must widen to accommodate anonymous couples who step in time to bolero or tango.

The fact that ballroom is a going concern, come Communism or high water, was brought home to me when I read in *Time* of dancing in the Kremlin—ballroom dancing. Occasion was the 42nd anniversary of the Revolution, and members of the Presidium were spotted executing dignified polkas and waltzes. "If there is ballroom now at the Kremlin level," I mused, "what could this mean for the rest of Russia?" I yearned for notebook, pencil and visa. But, as it turned out, information on Soviet ballroom was available right in New Haven, my current place of residence. At the Yale Graduate School Alexander Morozov and Edward Saratov, two exchange students from Moscow University, amiably agreed to an interview for *Ballroom Dance Magazine*. Recently, in Morozov's room, I jotted down a long conversation. Later I condensed and paraphrased their comments, interpolated occasionally comments of my own in parentheses, and double-checked the result with Morozov and Saratov. Here, then, is the gist of what the Russians had to say:

*What are the principal ballroom forms in the Soviet Union?* Waltz, tango and foxtrot are the core. "They start us young," reminisced Alexander Morozov. "I remember in secondary school, in Sholkovo (a suburb of Moscow), we had a ballroom instructor and he taught us waltz, polka, tango and foxtrot. We danced them on Saturdays." (Alexander and his classmates received this instruction in the school gymnasium to piano accompaniment.) Choice of these dances varies according to the occasion. Large-scale celebrations favor waltz and polka; tango, bolero and foxtrot are preferred at more intimate parties.

*What are the centers of Soviet ballroom?* Outdoor pavilions in the summer and spring, restaurants the remainder of the year. There are no ballrooms *per se*, nor are there nightclubs. "Take the suburbs of Moscow like Mitichy and Sholkovo as an example," said

*A Moscow movie danseuse and her dashing partner Cha Cha-ing in Artkino's "Girl With a Guitar." Dance hit USSR in '57 when Cuban students attended World Youth Festival.*

Morozov, "where cement or wooden outdoor platforms serve as dance floors in the summer. In fair weather they are crowded with couples of all ages." Foxtrots are often requested and the orchestras, composed of local amateurs, oblige, playing close to the Glenn Miller vein. (Miller's brand of quasi-swing has turned up in the stock arrangements of Soviet dance orchestras since 1947 when the Miller-flavored motion picture, *Sun Valley Serenade*, wowed the USSR.) Sometimes the suburbs contract larger bands direct from Moscow.

*Do dance palaces like NYC's Roseland and Palladium exist in Moscow?* No. And restaurant dancing, they added, comes to a halt promptly at midnight throughout the Soviet Union.

*What about Moscow dance pavilions? Could you tell us something about them?* THE spot for ballroom in Moscow, according to Saratov, is a vast Gorki Park pavilion known as the Semigrannik. Most of the dancing there is in the European manner, with couples dancing close-in with their arms around one another, but some of the young men and women show off Lindy-like swing-outs while the older folk counter with steps of "decorum" (a situation not unlike the USA).

*What's the price of admission at the Semigrannik?* 3 to 5 rubles—about 30c to 50c per person.

*Cite the origins, if possible, of the youngsters' swing-outs and other ideas at the Semigrannik?* The sources are legion. Most couples have had formal ballroom training at secondary school level. To that training add outside, foreign influences. For example, the Cuban cha cha filtered into Moscow via the 6th annual Youth Festival (in 1957) where Latin American delegations demonstrated the steps and sang some of the lyrics. Rico Vaci6n (*Having a Ball Cha Cha*) made a sizable impression. "That was our first glimpse of the cha cha," explained Saratov.

*And mambo?* The music is picked up on the Voice of America and English broadcasts. The dance itself has yet to appear. "As a matter of fact," stated Morozov, "I never saw mambo danced until I came to America this year." (Alexander and Edward just missed a telecast in Sept. 1959, when, according to the English jazz critic Ernest Borneman, "the 8 million TV viewers in the Moscow region



found themselves presented with a documentary on the USA including 12 minutes of jazz and mambo.")

*What are the internal sources of recent ballroom ideas?* First and foremost is vaudeville, which we call in Russian *estradniy teatr*. A given night of Russian vaudeville is rarely without at least one act of exhibition tango or bolero. The enterprising young men and women in the audience imitate these vaudeville styles later at the Semigrannik. But, emphasized Saratov, they dance the Latin-American specialities without what he called "that hip motion."

Motion pictures are another influence. Moscow's sudden interest in calypso in 1958 was probably linked to the smash success of a Polish documentary film on the West Indies. Muscovites "calypsoed" in the restaurants.

*What are the names of the leading dance bands and what are their specialties?* Oleg Lundstrem—Latin-American, Russian folk, polka, jazz of sorts; Eddie Rosner—foxtrot (Rosner is famed among the Soviet young set for his version of *Caravan*); Leonid Utyosov—near-jazz and just plain American sweet music.

*Which dance, among the younger people, currently enjoys the greatest vogue?* Probably impossible to determine. The Russian ballroom scene can be described, however, in terms of a close competition between dances set to jazz music and dances with a Latin-American beat. Latin dances, taking the Moscow area as the basis for the generalization, may have the upper hand. "For Russians," said Saratov, "Latin-American dances are a delight. My wife and I both love to bolero." (A few nights after the interview Saratov was snapping his fingers in time to an LP of Mexican boleros he had purchased to take back to Moscow.) Rumba music (not the dance) is very much in the air. Restaurants resound with *Siboney* and *Bésame Mucho*, the latter warbled in Russian. Meanwhile the near-jazz (Glenn Miller style), 1920's jazz (a la Armstrong), and Benny Goodman-type swing compete vigorously for the attention of Soviet dancers. Russians foxtrot to most of these forms, including the rumbas.

In the last analysis, Latin-Americana (al-  
(Continued on Page 26)



Short, But True, Story Department:

## (RECORDED) MUSIC HATH CHARMS...

BY DOROTHEA DURYEA OHL

Bobby is eleven. Those who knew him before I did tell me he had been quite a handful for his parents. In fact, one family friend went so far as to speak of him as a brat!

Probably a contributing factor was the fact that Bobby had been born with a structural defect of one foot and had to wear corrective shoes. His manner of walking was not the most graceful, and he didn't do so well in those things most kids do just as easily as they breathe — running, jumping, climbing. *Always* to be the last when youngsters choose up sides is hard on anyone.

His mother and father thought dancing might help, but they never imagined that he would take to the ballrooms like a duck to water. He loved it! And it proved indeed beneficial. It seemed not nearly so difficult to try to keep those toes pointing

straight ahead, after Teacher showed him how awkward a dancer looks when his feet take off at odd angles from the rest of him.

A "good neighbor" policy also came into being, for Bobby proceeded to communicate his enthusiasm to the little girl next door, and the youngsters danced away boredom—and the mischief it all too often breeds — in the playroom of one home or the other.

And what did he take along as his gift for her birthday party? Records for dancing, of course.

There were thirty-odd young guests at the festivities, and all went well until refreshment time. Some prototype of Dennis the Menace (not our Bobby) thought it would be brilliant to pour his soda into a chum's jacket pocket. Chum promptly returned the favor by disposing of his cake

frosting all over Bright Boy's face and hair. Forthwith the battle was on, as friend and foe rallied in support, and the air was filled with flying goodies.

Stunned by the suddenness of the eruption, the birthday girl's mother looked on aghast — momentarily in a state of shock. The beleaguered lady, assisted by shock troops of friends and neighbors, finally managed to quell the riot. As they stood counting the casualties and surveying the wreckage, they became conscious of soft strains of distant music.

Our hero, irked by the interruption, had spirited records, record player and the birthday girl to the upper hallway. Away from the tumult and the shouting, they were blissfully dancing together, at peace with the world!

END

## SPOT NEWS



Picture Parade



**TOPS IN K.C.:** At his La Fiesta Ballroom in Kansas City Harry A. Roberts recently ran a series of 10 Sun. night contests — open to all. Objections that he was "letting professionals in" died down when results showed amateurs had outclassed pros 4 to 2 among top 6 finalists. L to R are 1st, 2nd and 3d place winners: Ruth Baker & John O'Brien (who became engaged during series), Amy Johnson & Cy Blum, Evelyn Mizer & Johnny Hankins.

**Left:**

"WELTMEISTERSCHAFT 1960": German law student Karl Breuer and wife Ursula were all-around winners of the amateur World Championships held Feb. 20 & 21 in Munich. Actually, the couple placed 2nd in each of the contest's two divisions — standard ballroom dances and Latin-American — but had the highest total score. 1st in the "standards" were England's Michael Houseman & Valerie Wait; 1st in Latin-American: France's Paul & Lucienne Descamps.





Youth favors Jitterbug out in Idaho — and most everywhere else!

In Boise, Idaho:

## TEEN-AGE DANCES ARE "THE THING TO DO"

*Because They've Shined Up Their Dancing,  
Young People Go for City's Ballroom Program*

BY HELEN AND MEL DAY

Every week, here in Boise, Idaho, there are hundreds of teen-agers attending dances. This is a far cry from the situation which existed in 1950. Back then, the Junior-Senior Prom, the ROTC Ball, the dances for the DeMolay, Job's Daughters and other youth organizations were rather sorry affairs.

The main trouble was simple — very few of the school-age youngsters knew how to dance. However, judging from reports, Boise teen-agers are not much different from those elsewhere in the USA. A whole generation managed to grow up without the slightest knowledge of ballroom dancing or how to conduct themselves at a social function.

This was merely a "sign of the times." Large ballrooms were closing, indicating that adults, too, had forgotten the art of ballroom dancing. There were, nevertheless, signs that a revival of interest in dancing among all ages was on the way. Hundreds of thousands of adults were beginning to do square, folk and round dancing. And children, in classes sponsored by schools, PTA's, churches, etc., were starting to follow suit. The next step — to ballroom dancing — was only natural.

In the early 50's parents and other adults spent much time and effort trying to make our local teen dances more fun and more successful. In those days the youngsters didn't dance — they merely came to the dance. Boys would gather on one side of the hall, girls on the other. They would spend the evening look-

ing across at one another, giggling and just plain "horsing around."

Chaperones of these dances asked us if we would consider teaching teen-agers if they would organize the group. We were, of course, delighted, and the first class started. By today's standard it was a rather sorry affair. They were mostly girls, and it was difficult to get the "leaders" to join up. Those who attended were considered "different." However, as time went on, more and more showed an interest, and the school dances began to be more successful from a dancing point of view.

By the mid-50's taking dance lessons became "the thing to do." The country was being swept with Rock 'n' Roll, and learning to Bop was the chief ambition of every teen-ager. We were quite unprepared for this turn of events. Learning Bop after becoming grandparents looked as though it would be quite a chore! However, after hours of practice, spread over several months, we learned it and could teach it, at least basically — and from then on the teen-agers were on their own.

We do not believe in teaching just one dance at a time. We always give a "basic" course of Foxtrot, Waltz and Jitterbug (Swing) — and to this we added Bop. This provided a compromise with parents and the teens. Most adults wanted their children to learn Waltz and Foxtrot, while most of the

(Cont'd on page 22)



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# Contest News: U.S.A. COUPLES TO COMPETE FOR RICHARDSON CUP AT STAR BALL IN LONDON IN JUNE

*Texas Association Teachers of  
Dancing to Host 1st Preliminaries  
in Dallas April 12*

The spotlight is on Texas! Scene is the beautiful Century Room of the Hotel Adolphus in Dallas. Date, Tuesday evening, April 12, at 9 P.M. On the bandstand, Joe Reichman and his famous dance orchestra. Hosts, the Texas Association Teachers of Dancing, a member organization of the US Ballroom Council. Cost, \$2 per person — and no minimum. Come one, come all!

This gala evening will bring the first of two competition events to determine the American ballroom dancers who will represent the USA in the Richardson Cup section of the Star Ball in London June 7.

The US Ballroom Council has decided to accept an invitation to certify an American team (consisting of two professional couples) for this international ballroom "spectacular" in the British capital. Choice by the USBC of the Richardson Cup event, rather than the Amateur or Professional Star Championships, insures in advance that Americans will have a chance to perform in the Star's fabulous evening "main event." Another advantage is that the Richardson repertoire includes three rhythms — Rumba, Paso Doble and Jitterbug — in which it is felt American dancers can confidently face those from everywhere in the world.

Because distances make it prohibitive in cost to hold preliminaries throughout the country and then bring together semi-finalists in one city, the USBC decided, as an arbitrary expedient, that the Richardson team would consist of the winner of the Dallas contest (open to couples from the West and Midwest) — and the winner of an event to be held in NYC later in April (for the Eastern section of the USA).

Winners will be responsible for providing their own expenses for travel to the preliminaries in this country and to London.

Under the rules of the International Council of Ballroom Dancing (of which the USBC is a member organization), determination of competitors' status (amateur or professional) is made by the governing body of the country in which the competitors reside — in this case, the USBC. Helen Wicks Reid, Chairman of the USBC Contest Committee, has announced that for the 1960 Richardson Cup contest, an American professional dancer has been defined as one who demonstrates, performs or teaches dancing for money.

In the Dallas and NYC preliminaries, entrants will compete in all the rhythms included in the Richardson contest — Int'l Style Foxtrot, Waltz, Quickstep; Rumba, Paso

Doble, Jitterbug; Exhibition. The exhibition number may be any one ballroom dance not included in the contest list. In exhibition, lifts are permitted in the entry and exit only.

In the London contest, the two couples of the American team will be responsible for the three Richardson Cup sections. After the US preliminaries, the USBC Contest Committee will make the decision as to the events in which each couple will be entered.

Since the USBC's purpose in this project is to demonstrate to the world the development of competition dancing among American couples, it was felt that it would be inappropriate to admit the entry of those who have had the bulk of their training in International Style in other countries and who have now settled here. It is realized, of course, that this policy will exclude some of the ablest exponents of International Style dancing in this country.

For the guidance of contestants, these are the British Official Board tempi, in bars per minute: Waltz, 31; Foxtrot, 30; Quickstep, 50; Rumba, 34; Paso Doble, 60; Jitterbug, 44.

For full information and entry blanks, write Helen Wicks Reid, Chairman USBC Contest Committee, 231 W. 58th St., NYC 19.

END

## BALLROOM TERMINOLOGY

*Continuing the First Edition of the U.S.  
Ballroom Council's Study of Definitions*

**DOBLE** (Spanish for "Double"): (a) A set procedure of exchanging partners while continuing to dance, usually done with two couples. Especially popular as Mambo Doble or Cha Cha Doble; (b) For a different use, see PASO DOBLE. **DOUBLE NATURAL SPIN TURN** (Int'l): A standard variation in the Waltz, 4 changes of weight.

**DOUBLE QUICK**: See QUICK.

**DOUBLE REVERSE SPIN** (Int'l): A basic figure in the Waltz; now also used in other dances. 4 changes of weight.

**DOWN BEAT**: The downward movement of a conductor's arm or stick. The **DOWN BEAT** corresponds to the first beat in the measure; hence, the term **DOWN BEAT** is often used as meaning the first beat

in the measure without any reference to a conductor.

**DRAW**: To slowly move free foot to supporting foot — no change of weight.

**ENGLISH STYLE**: A form of ballroom dancing standardized and accepted for competition in over 45 countries. Also called **INTERNATIONAL STYLE**.

**FACING**: Describes position in relation to room.

**FALLAWAY**: A position or step in which the couple moves backward in Open or Promenade Position.

**FALLAWAY PROMENADE** (Int'l): A standard variation in Tango, 6 changes of weight.

**FAN**: A term, generally used in Tango, for a pivot-type turn done by one of a

couple.

**FEATHER STEP** (Int'l): A basic figure in Foxtrot, 4 changes of weight.

**FIGURE**: One of the regular movements of dance in which a certain set of steps or an evolution is completed.

**FISH TAIL** (Int'l): A standard variation in Quickstep, 7 changes of weight.

**FOLLOW**: To dance in accordance with the gentleman's lead.

**FOLLOW THROUGH**: (a) Same as **BRUSH**; (b) A continuation of body movement to anticipate the next step.

**FOOTWORK**: Describes that part of the foot in contact with the floor on each step, i.e., heel, toe, ball of foot, etc.

**FORMATION DANCING**: A type of routined ballroom dancing by teams consisting of four or more couples, creating lines and patterns.

**FORWARD CHANGE** (Int'l): A basic figure in Waltz, containing 3 steps — forward, sideward, close — starting with

- the left or right foot. Used to reverse turns from left to right, or from right to left.

**FOUR-HAND CONTACT:** Four-hand contact may mean right hand to right hand and left hand to left hand, either crossed or not crossed if partners are facing same direction.

**FOUR-HAND CONTACT POSITION:** See POSITION.

**FOUR STEP (Int'l):** A standard variation in Tango, 4 changes of weight.

- FOXTROT:** An internationally popular American ballroom dance; in 4/4 time, using slow and quick steps in various combinations and figures.

**FREE FOOT:** The foot on which there is no weight.

- FULL TURN:** A turn in which the dancer or dancers face the same direction on completion of the figure as when they started.

- GAUCHO:** (a) A style of Tango influenced by the cowboys of Argentina; (b) A name applied to various step patterns in the Tango.

**GOLD MEDAL:** See MEDALS.

**GRAND MARCH:** A march in which couples are directed into formations by a caller or leader. Often used at formal dances.

- GUAJIRA (Gwah-HEE-rah):** An uninhibited Cuban dance of rural origin, done in Closed Position. Outside Cuba, Mambo is danced to Guajira and Guaracha music.
- GUAPACHA (GWAH-pah-cha):** (a) In the USA, stylized Cha Cha Cha with extreme syncopation; (b) A form of Cuban Cha Cha Cha, certain sections of which are danced as a routine, often accompanied by handclapping; the music is always bright.

- GUARACHA (Gwah-RAH-cha):** A lively Cuban social dance characterized by intricate step patterns and breaks. Mambo is often danced to Guaracha and Guajira music.

- GRAPEVINE:** A series of steps traveling sideward, in which one foot alternates in front and in back (the body turning to align with this foot) while traveling in the direction of the other foot.

- HABANERA:** (a) A step pattern in the Tango. (Forward Habanera: Fwd, Bwd, Fwd, QQS: Backward Habanera: Bwd, Fwd, Bwd; Turning Habanera: alternate Fwd and Bwd Habaneras, turning left or right—may also be a series of Quicks). (b) A dance form, forerunner of the Tango. See MILONGA.

**HEEL:** (a) Usually refers to a "touch" with the heel, as in "Heel Toe Step";

(b) Indicates the manner in which a step is taken, i.e., weight on heel.

**HEEL PIVOT (Int'l):** A turn on the heel of the supporting foot, 1 change of weight.

**HEEL PULL:** See PULL STEP.

**HEEL TURN (Int'l):** A backward step-close, turning, pivoting on the heels; 2 changes of weight.

**HESITATION:** (a) One change of weight only in a Waltz measure, on the 1st beat.

(b) (Int'l) A Figure or part of a figure in which progression is temporarily suspended, and the weight retained on one foot for more than one count.

**HESITATION CHANGE (Int'l):** A basic figure in the Waltz, 2 changes of weight, on Cts. 1, 2 of the measure.

**HOLD:** (a) Used to describe the additional time weight is retained on the supporting foot. (b) **THE HOLD:** The carriage of the arms, head and body in relation to one's partner.

**HOP:** To spring from foot sustaining weight and land on same foot.

**HOVER (Int'l):** That part of a figure in which the movement of the body is suspended momentarily well up in the rise position while the feet remain stationary.

**IMPETUS TURNS (Int'l):** Standard figures—in the Waltz, 3 changes of weight; in Foxtrot and Quickstep, 4 changes of weight.

**INTERNATIONAL STYLE:** See ENGLISH STYLE.

**JAZZ:** A type of syncopated music of American origin.

**JITTERBUG:** A term for popular dances done to swing music. See SWING.

**JIVE:** (a) A style in swing music. (b) In dance, synonymous with SWING.

**JOROPO (Hoe-ROE-poe):** The national dance of Venezuela; in 3/4 or 6/8 time.

**KICK:** To project free leg in any direction.

**LEAD:** The mechanics of directing the lady through the rhythm and step patterns of a dance.

**LEAD-IN:** A rhythm and step pattern used as an introduction to the phrasing in Cuban dances.

**LILT:** Soft rising and falling rhythmic movement.

**LINDY:** An internationally popular rhythm dance. In Closed Position it is an 8-count rhythm pattern; in Open Break Position it is a 6-count rhythm pattern. Originally named Lindy Hop in 1927 by the dancers of Harlem's Savoy Ballroom, in honor of Charles A. Lindbergh's trans-Atlantic flight. See SWING.

**LINE OF DANCE, LINE OF DIRECTION:** The course followed by dancers,

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proceeding around the room counter-clockwise.

**LOCK (noun):** Describes step patterns containing a tight cross; backward, forward or turning.

**LOCK STEP (Forward and Backward) (Int'l):** A basic step in the Quickstep and other dances.

**LOOP, LOOP TURN:** An individual turn to the left for the lady or to the right for the gentleman, led by bringing lady's right arm across in front of her. Opposite in direction to ARCH TURN.

**MAMBO:** A style of syncopated Cuban music based on the basic rhythm of the Son or Son Montuno, governed by the Claves rhythm phrasing and influenced by American Swing. As a dance, Mambo may be described as a more syncopated form of the Cuban dances (Bolero, Son, Guaracha, etc.) influenced by American Lindy, popularized after World War II in New York and Miami Beach. Mambo is danced on an anticipated beat with an accent on Cts. 2 and 6 of the two-measure phrase. 4/4 time. (Continued on Page 23)



# The Buster Brown Era at Dancing School

BY ISADORA BENNETT



Culver Service

*Master Gabriel, a child entertainer, in an early version of the Buster Brown Suit. Later models featured an open round collar with a flowing bow tie.*

There's nothing trivial about Modes and Manners. And they must never be taken lightly. This is one important truth that can be learned at Dancing School — or could be, in the Good Old Days. Passing Fashions are not merely the idle and sophisticated amusement of the light-minded and the vain. Nor do they concern only the Weaker Vessel, woman.

In the first place, as already recorded in these annals, ours was no *passing* fashion. This Vogue lasted you half of your Growing Up Years (long after you knew and pointed out with some *hauteur* that you were Too Big for That Sort of Thing!)

Ours was truly Ritual Dress. And, as indicated by the cave paintings and the diggings at Jericho, from the paleolithic to the neurotic age, civilization has always depended on ritual and ritual dress, whether of shell beads or gray flannel. We were learning that lesson of civilization. We were learning another and a very important one. We were learning about Social Armor. The Party Dress and the Lace Handkerchief would stand off the slings and arrows of almost any doll-like enemy. (With all the underpinning—and Old Reliable, the Ferris Waist — they could, almost literally, have protected a Small Girl from the Roman catapult or the British cross-bow!) Just as our Ancestors and our dancing teachers, the Geiger Family, intended—we now knew that you must never go about in Civilization without your armour. And we were armed—cap a pie—to the last curl and hair-ribbon!

The boys were learning too. And their

traditional costume had something to do with that. When I first went to Dancing School, my comrades-at-arms put off their war paint and feathers on Saturdays and appeared in the formal dress of that day — the Buster Brown Suit. There is nothing like that classical garment to stir flutters of admiration in the feminine breast. This is not alone due to the dashing casualness of a flowing tie, half-untied, or to the starched and crinkled beauty of that elongated tunic, belted around the hips and showing bloomers, one a puff just above the knee, the other hanging to the ankle. There were other and deeper reasons. That man, aged four to eight, who has ever dared to wear one, fought for his inalienable right to wear one — and defended the name of the mother who made him wear one — is a warrior-saint as good as St. George and worthy of any female's admiration. They were a special breed of heroes, the Buster Brown Boys. Let us honor them, if belatedly. They, too, were learning about the Burden of Civilization. And they bore it bravely.

You could trace our advancing age in the modification of the basic costume. The sharpest change was in the boys' costume. As they grew bigger and stronger, their mothers grew weaker and gave up entirely on the Buster Brown Suit. Boys then appeared in blue serge or white linen Norfolk suits — with knickerbockers. Fortunately for them, our parents — and the Geigers — never lived to see children put on "long pants."

As for the girls, the only change could be found in our foot-gear. From first to

last, the boys wore patent leather evening pumps, exactly like their fathers'. Ours were called "dancing slippers" — a euphemism designed to pique our vanity and improve our style, no doubt. But, except for the "high shoes" we wore in winter snows, they were exactly like the slippers we wore every day. They were one-strap flatties, called Mary Janes — patent leather in the winter, white kid in the summer. Older, we moved on to flat dancing pumps, very like the boys'. And, when we were almost too old for Dancing School, we added something new — Cuban heels.

The Geigers, too, wore the ritual dress of their priest-caste. I had heard from my parents that in the effete East, from whence we came, dancing masters still taught in satin knee-breeches and each one carried a tall Empire staff. But what we lacked in the casual elegance of the East, we made up in formality and originality. Our Mister Geiger wore no knee-breeches of satin. He wore broadcloth of a subtle shade between black and rust. His breeches, long as stilts, had straps under the instep, like our leggings. He had his own special style of skirt-coat, somewhere between formal "tails" and the frock-coat of an earlier vintage. He wore flowered satin, cut velvet — or embroidered — waistcoats and he wore something very like a stock of still earlier vintage. And he very definitely carried — and used — a tall cane. His pale, ghostly son wore something dark that made him invisible. Miss Geiger had her own formal dress for these morning gatherings. It consisted of a white shirt-waist, high of neck and long of sleeve, made of petrified fossil-rock, and a magnificently sculptured skirt, in great segments, like gores, out of pure black basalt.

I hate to mention this in my warm nostalgic mood and with all those superi-



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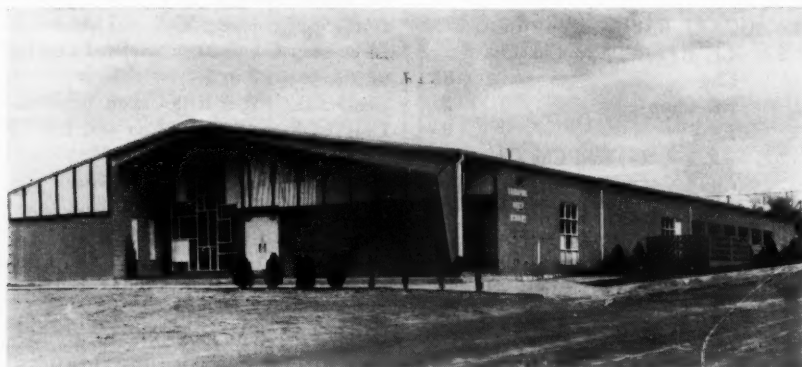
or people long gone to their Reward (whether Up or Down was a controversial point with Us Children). But — about that cane: There was a dark, sadistic streak in Mister Geiger. My heart was always wrung with pity for the boys. Anybody knew that boys could never keep their minds on steps and turns. Mister Geiger seemed just to lie in wait for them. A wrong turn and that's when the cane caught them across the calves of their legs. Furthermore, Mister Geiger would tell the boys to bow, when inviting the girls to a dance, and to "bow from the waist." He didn't mean that at all. He meant to bow — from the sitter. And when some poor, panting, puffing boy did bow from the waist, he got hit with that cane on the sitter. Any moment that his feet weren't just right he might be hit

just anywhere. You could never tell from those Brave Boys how much Mister Geiger had hurt them. They would never scream or cry out. But it was unjust, unfair and inconsistent. And it made Us Girls indignant.

After we got all dressed up and gathered all our gear — fans, Party Bags, Slipper Bags and other impedimenta — and after the Geigers got themselves all dressed up (I hope it didn't take them as long as it took us!) then we had the real Ceremonies.

They began very much like a Quaker meeting — though there were slight differences. There were long, sturdy benches built into the wall and ranged the full length of the big hall, which Mister Geiger had fancifully named a Ballroom. (No

(Cont'd on Page 24)



The new Vandapool Dance Academy in Albuquerque, N.M., which has a ballroom of 10,000 square feet.

## Contest News: ALBUQUERQUE, NEW MEXICO, TO BE SCENE OF "BALLROOM ARTS FESTIVAL" IN JUNE

There is important contest news in the announcement of a three-day Ballroom Arts Festival, to be held June 24, 25 & 26 in Albuquerque, New Mexico. Organizer is J. H. Vandapool, who plans to present the Festival in his newly completed Dance Academy, which has a handsome ballroom with a floor area of more than 10,000 square feet. In four previous years Vandapool has staged a New Mexico Ballroom Revue, featuring competitions for young people. His new Festival plan is expected to bring competition couples from a much wider area; in fact, teams are being invited from all over the country.

On opening day there will be a get-acquainted party, buffet supper, dance and floor show. Next comes contest day — with preliminaries

in the afternoon and finals in the evening. Concluding day will provide 6 hours of study sessions for attending teachers and contestants, with judges included on the faculty.

A diversified program of contests is planned to allow for several age groups and achievement levels. There are to be novice events for dancers as young as 11; Free Style for "in-between" contestants; International Style for more advanced dancers. Exhibition ballroom demonstrations will be a floor show feature.

The US Ballroom Council's Contest Committee has agreed to collaborate in establishing rules, to pass on judges, and give its approval to the contests.

Info: J. H. Vandapool, 2401 Ross Ave., SE, Albuquerque, N.M. END

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# CUBAN CHA CHA AND MAMBO

Third Installment from "How to Teach and What to Learn" Volume

BY DON BYRNES & ALICE SWANSON

## CUBAN CHA CHA

(Silver Standard)

### TEACHING SEQUENCE

#### 1. WALK THROUGH BASIC

Semi-OPos — Gentleman Left half Cuban Basic turning  $\frac{1}{2}$  Lt Lady First half Passing Basic Traveling counter clockwise around and close to Gentleman, steps 1 to 5. Recover Second half Cuban Basic, steps 6 to 10.

#### 2. SQUARE BASIC

- |        |   |     |
|--------|---|-----|
| 1.2.3. | LF, RF, LF, Swd Cha Cha                 |     |
|        | Cha                                     | 8&1 |
| 4.     | RF Close                                | 2   |
| 5.     | LF Fwd                                  | 3   |
| 6.7.8. | RF, LF, RF, Swd Cha Cha                 |     |
|        | Cha                                     | 4&5 |
| 9.     | LF Close                                | 6   |
| 10.    | RF Bwd—Turning to Lt on Fwd or Bwd step | 7   |

#### 3. UNDER ARCH TO LINK ARMS

Facing LOD Cuban Basic turning  $\frac{1}{4}$  to face Center.

Preparation to Face against LOD.

Cha Cha Break to both face Center.

Gentleman First half Passing Basic as he leads Lady in Turn About *UNDER THE ARCH* and LINKS his left arm over her right arm, steps 1 to 5.

Both remain facing Center — Gentleman Second half Passing Basic and Lady Lt. Fwd Cha Cha Cha and RF, LF Fwd Rock, steps 6 to 10. Gentleman First half Passing Basic and Lady Rt Bwd Cha Cha Cha and LF, RF Bwd Rock, steps 1 to 5. Repeat Fwd movement, steps 6 to 10.

Lady Under the Arch on Gentleman's First half Passing Basic same as start of combination, steps 1 to 5. Recover second half Cuban Basic.

#### 4. CUDDLE AND HOLD

Facing wall Cuban Basic turning to face LOD, Preparation turning to face center, Cuban Break Gentleman changing Lady's right hand to his right hand, steps 6 to 10. Gentleman Left half Cuban Basic and lead Lady in Backward Cross Rock to Cuddle Position, steps 1 to 5.

Gentleman Second half Passing Basic and Lady Lt Fwd Cha Cha Cha and RF, LF Fwd Rock, steps 6 to 10.

Gentleman First half Passing Basic and

Lady Rt Bwd Cha Cha Cha and LF, RF Bwd Rock, steps 1 to 5.

Gentleman Link and lead Lady in Backward Cross Rock to OBPos, steps 6 to 10. Recover Basic.

#### 5. WALK THROUGH TO CUDDLE

Facing LOD, Cuban Basic turning to face Center, *WALK THROUGH* Preparation—Gentleman changing Lady's right hand to his right hand and turning her to *CUD-DLE* Position facing Wall — Lady swivels Lt on step 5 and has completed one full turn on steps 1 to 5.

Gentleman: Right half Cuban Basic and Lady Lt Fwd Cha Cha Cha and RF, LF Fwd Rock, steps 6 to 10.

Gentleman Left half Cuban Basic (no turn) and lead Lady in Run About Under the Arch with his right hand.

Lady does one and  $\frac{1}{2}$  turn Rt to CPos, steps 1 to 5. Recover Right half Cuban Basic.

#### 6. HALF LOOP — TURN AWAY CHA CHA BREAK AND DOUBLE LOOP

Facing Wall Cuban Basic turning to face LOD, Preparation turning to face Center, Cuban Break, Gentleman: Left half Side Basic turning Rt to face LOD starting Lady in *LOOP* and stopping her with his right hand on her shoulder—joined hands remain overhead—Lady's part is a Backward Cross Rock to face Center, steps 1 to 5.

Gentleman leads Lady in Backward Cross Rock to OBPos as he does a *CHA CHA BREAK TURNING*  $\frac{1}{4}$  Rt *AWAY* from her. Both facing Wall—joined hands must be down, Gentleman's arm stretched back, steps 6 to 10.

Gentleman faces LOD — does Left half Cuban Basic leading Lady in one and  $\frac{1}{4}$  *LOOP*.

Lady: Cha Cha rhythm in place going under joined hands twice to end in CPos, steps 1 to 5. Recover Right half Basic facing LOD.

#### 7. TURKISH TOWEL FROM LOVE SEAT

Side Basic facing LOD, Preparation, Cha Cha Break both facing Wall.

Gentleman Left half Passing Basic—Lady  
(Continued on Page 25)

# INTERNATIONAL STYLIST IN SAN FRANCISCO

BY GLADYS BLANKENSHIP

We teachers in the San Francisco Bay Area have among our colleagues a former Londoner who is a top-rank instructor of International Style dancing — by name, George Elliott. He holds the rank of Fellow of the Imperial Society of Teachers of Dancing, and he was for a number of years a principal assistant to Alex Moore in his famous school at Kingston-on-Thames, outside London.

Elliott, who came to this country some three years ago, is associated with the school of his good friend, Jean Hart, who had studied ballroom and danced with him in England. In addition to the Elliott classes, the Jean Hart Academy of Dancing in San Francisco offers fine ballet training based on Royal Academy of Ballet methods. (Miss Hart's brother, John, also became known in this country when he visited here as ballet master of the Sadler's Wells company.)

In my own experience of studying with George Elliott, I have found him very patient, exacting and fair — a teacher who is able to break down any movement to the "nth" degree. And, most important in teaching International Style to Americans, he is willing to "give" a little to accommodate some of our customs — such as starting to dance on the left foot rather than the right.

Elliott became interested in ballroom dancing during World War II in England, but found little time to have more than a few lessons. Instead he studied from books and watched closely the work of the best known dancers in contests. He found International Style so absorbing and challenging that he made up his mind to become a first-class professional dancer. To that end he enrolled, in July 1947, at the Alex Moore School, renowned for its standard of professional training.

By November of that year — because of his remarkable aptitude for teaching and his grasp of technique — Elliott had passed his Imperial Society exams and was made an as-

sistant to Moore. A typical working day there for Elliott was often as long as 12 hours — with professional classes during the day, and after-hours teaching of amateurs for medal tests, competitions, etc. Students at the Moore School come from all parts of the world.

Sunday he would spend at one of the well-known London ballrooms, or at Imperial Society meetings. In spite of this grueling schedule, he found time to participate in many demonstrations and competitions, as well as judging engagements, including the judging of the 1952 Danish National Championships in Copenhagen. In 1951 Elliott, dancing with Margaret Day, won the Imperial Tea Dance Trophy, an important contest for teachers.

Included among his activities since he settled in California has been the training of Arthur Murray teachers, who are reported to be most enthusiastic about International Style. Until they "turned pro" and left California to teach in New Mexico, the 1957 NBOA Champions, Burnett & Betty Bolloten, did extensive coaching with him.

George Elliott considers American dancers the best exponents of the Latin rhythms that he has seen anywhere. In the smooth dances he regards Americans' body work as generally good, but he would like to see more skillful use of technique applied to feet, legs and hips in these dances. He believes that International Style, properly taught, is "the classic of the ballroom."

END

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(Cont'd from last month)

## "STAND-BY" RECORDS

BY BOB BAGAR

Here is a list of ballroom dancing records of more than passing interest — ones which I feel have proved their right to an extended career as "stand-bys" in the collections of teachers, pupils and enthusiasts. Included are a few 78 RPM discs which may be difficult to find — but which are worth the search. Tempo is indicated only when it deviates substantially from the "medium" range.

### RUMBA

56 East 56, Coda #5072-A, Michael Bruno (45)  
Rockin' Chair Rumba, Coda #5094B, Estrellas Del Ritmo (45)  
Miami Beach Rumba, Rainbow #10027, Al Gomez (78)  
Frenesi, Tico #1072, Los Rumberos De Cuba (45)

### TANGO

Blue Tango, Rainbow #104, Joe Poniera (45)  
La Cumparsita, SMC Pro Arte #1297-A, Eduardo Roy (78)  
Jalousie, Columbia #C132-1, Xavier Cugat (78) (Also in Columbia LP album EPB-2643, Xavier Cugat)  
Nostalgias, Decca #9-28011, Pancho (45)  
Tango Time, Decca album #ED644, The Castillians (45)  
Valentino Tangos, Kapp #KL1064, Jaime Jardin Orch. (33½)

### MERENGUE

Colonel Bogey, London #1797, Edmundo Ros (45)  
Yanica, Ansonia #5594, Doris Valladares (45 or 78)  
Piano Merengue, Rainbow #280, Johnny Conquet (78)  
Merengue Ta-Ka-Ta, Mardi Gras #1021, Al Castellanos (45 or 78)  
The Merry Merengue, Fiesta #45-053, Monchito (45)  
Merengue #28, Mardi Gras #1004-x45, Al Castellanos (45)  
Copacabana, Fiesta #45-059, Jose Curbelo (45)  
The Merengue Glide, Fiesta #45-060, Monchito (45)  
Good Morning, Ansonia #45-5407, Juanito Sanabria (45)

### SAMBA

Sambalero, SMC Pro Arte #45-1360A, Mario Riza (45)  
Rio, Coda #5067-A, Gao Gurgel & His Brazilian Orch. (78)  
Samba Session, Coda album #1003, Gao Gurgel & His Brazilian Orch. (33 1/3)  
Brazil, SMC Pro Arte #1302, Alfredo Mendez (45)  
Tico Tico, SMC Pro Arte #1302, Alfredo Mendez (45) — Medium Fast

### PASO DOBLE

Espana Cani, Tico #1031A, Leal Pescador (45 or 78)

## INTERNATIONAL STYLE MOVIE



Tom Kallard

One of New York's ardent enthusiasts for Int'l Style is a dancer-about-town, Tom Kallard, a cameraman for CBS-TV. Recently he applied his film-making talents to producing a record of some of the highlight events, from 1957 to the present, which attest to the surge of interest in Int'l Style.

The movie opens with an after-dark ride down Broadway — destination Roseland — for the opening event of this cycle, a demonstration of English Waltz by Alex & Mona Desandro. Another Roseland sequence shows the US Ballroom Council's Int'l Style Waltz contest last May. Scene shifts to several studios around NYC where there have been contests and demonstrations — the Byrnes & Swanson studio in B'klyn, the John Phillips branch in the Bronx, the Desandro school in Manhattan.

"Stars" are English champions Sonny Binick & Sally Brock, and Phillips studio teacher Avril Burgess dancing in three sequences with,

respectively, Charles Channel, Mr. Kallard and London teacher Harold Webb. Finale is a performance of the 4 Int'l "standards," Waltz, Foxtrot, Quickstep and Tango, by Scottish champs Jock McGregor & Bemil, photographed at a demonstration which Byrnes & Swanson set up with special lighting for the dance-minded camera fans.

Showings of the film have been popular attractions at the several studios, and competitors have urged Kallard to make other motion pictures to help them improve their styling.

Accompanying photo shows the winners of the 4-dance contest in Int'l Style at the Desandro Studio in Dec. Victor Webster & Audrey Smith (foreground) were highest scorers but eligible for a special trophy since they were English guests. Others L to R: Joseph & Doris McLean, 2nd place; Heinz & Inge Reinecke, 1st; Lou Augustiniak & Julia Zoba, 3rd.

END



## CALYPSO

- Mama Look At Bubu*, RCA Victor #47-6830, Harry Belafonte (45)  
*Zombie Jamboree*, Columbia #4-40866, Calypso Carnival (45)  
*Marianne*, Columbia #4-40817, Terry Gilkyson (45)  
*Man Smart*, RCA Victor #47-6783, Harry Belafonte (45)  
*The Naughty Little Flea*, Capitol #F-3659, Lord Flea (45)

## FOX TROT

- Oh*, Capitol #F2442, Pee Wee Hunt (45)—Slow  
*Petite Fleur*, Laurie #3022, Chris Barbers Jazz Band (45)  
*Oh, Lady Be Good*, MGM #11453, Buddy De Franco (78)  
*Tuxedo Junction*, RCA Victor #447-0047, Glenn Miller (45)  
*Six Flats Unfurnished* (in Columbia album *Benny Goodman & His Orch.*) #B2523 (45)  
*Once In A While* (in RCA Victor album *Everything Happens To Me*) #EPA-5082, Tommy Dorsey (45)—Slow

## LINDY

- Blacksmith Blues*, Capitol #F1922, Ella Mae Morse (45)  
*John Silver*, Decca #3334A, Jimmy Dorsey (78)  
*Opus No. 1*, RCA Victor #447-0119, Tommy Dorsey (45)  
*Stompin' at the Savoy* (in Columbia 45 rpm album *Benny Goodman* #2594)  
*Honky Tonk*, King #4950, Bill Doggett (45 or 78)  
*A String of Pearls*, RCA Victor #420-0043, Glenn Miller (78); 447-0043 (45); LAM-1192 (33 1/3)

## LINDY (ROCK 'N' ROLL)

- Good Bye Baby*, Carlton #493, Jack Scott (45)  
*Go, Jimmy, Go*, Ace #575, Jimmy Clanton (45)  
*Way Down Yonder In New Orleans*, Swan #S4043A, Freddy Canyon (45)  
*We Got Love*, Cameo #169A, Bobby Rydell (45)  
*Shake, Rattle and Roll*, Decca #9-2920-4, Bill Haley (45)

## WALTZ

- Rosenkavalier Waltzes*, MGM #K30266, Macklin Marrow (45)  
*New Vienna* (in MGM 45 rpm album *Come Waltz With Me* #E3254) Harry Horlick

## VIENNESE WALTZ

- Strauss Waltzes*, Varsity #6901, Bob Stanley (LP 33 1/3) **END**

## MUSICAL MADHOUSE

Remember the book, *Ballroom Dance Rhythms*, by Alma & Israel Heaton of Brigham Young U.? Alma (Alma's a gentleman) is also author of *Fun Dances* (Wm. C. Brown Book Company, Dubuque, Ia.), 166 pages of "a fun dance for every purpose," as it says on the cover. That it certainly is, and the writer thinks the book is as valuable in its way as she considered *Ballroom Dance Rhythms* to be for standard ballroom practices. In an early issue we'll review *Fun Dances* fully. Meantime, here's a sample, from p. 40:

### Alma Heaton's MUSICAL MADHOUSE

Dancers form a circle in single file, girl in front of man, all facing LOD. When music begins (any lively march), all single-file-march around the room. The leader suddenly blows 4 blasts on his whistle. Marchers halt and, as quickly as possible, form small circles-of-four with joined hands. Those left out of a circle-of-four must go to the center of the room and stand there until the next "form-circles" signal. One blast on the whistle starts the single-file-march again for those who had been successful in becoming part of a circle-of-four — those left out of the maneuver still remaining in the center. Then again 4 blasts of the whistle, and now those previously left-out ones have a chance to rush from the center and get back into the game by trying to become part of any now-forming circle-of-four. Those left over *this* time must, in their turn, take their stand in the center of the room.

*Whenever* circles are being formed, those in the center try to join one. But they need not always be circles-of-four: six blasts would signal for the formation of circles-of-six, for instance. Alma goes on to suggest that a cap pistol may be used instead of a whistle.

To make this into a mixer, Prof. Heaton says to have the dancers keep in couples and exchange partners within the individual circles after the whistle is blown. He further suggests that three blasts could be the starter for a Three-some Lindy (one boy must find two girls for this). A thought of our own: three blasts, plus a change in the musical tempo, might be used as a signal directing couples to start one-two-three-ing in a waltz.

Another aside of our own: before starting this *Musical Madhouse*, it might be well to do a quick house-count. If your dancers total a number divisible by four **(Over)**

## LOVELY MUSIC

By Ida M. Pardue

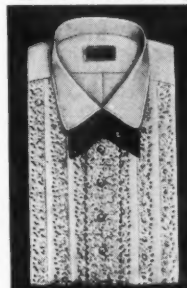
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## MUSICAL MADHOUSE

(Cont'd from Page 21)

(it could happen), there would be no left-overs. We can think of two ways to meet such a contingency. 1) Put a time limit on the formation of the circles-of-four. As the whistle indicates the end of this period, everyone must "freeze," like "living statues," and those not in circles by that time are temporarily exiled to the center of the room. Or, 2) change the whistle signal to direct circles of some number which won't divide equally into the total number of participants: for instance, six blasts to mean circles-of-six. If you have present that good old round number of 100, even Einstein couldn't divide them by 6.

More fun from *Fun Dances* very soon.

D.D.O.

## TEENAGERS IN IDAHO

(Cont'd from Page 13)

youngsters were interested in Jitterbug and Bop exclusively. While, of course, they use their Jitterbug more than their Foxtrot or Waltz, they at least get a "speaking acquaintance" with those two standards, and as they grow older they do use it.

Incidentally, Bop has now just about faded out of the picture here, except for the pre-teen age.

During the 50's as teen-age classes continued to grow, there was also a birth of interest in the Latin dances such as Tango, Rumba, Cha Cha, Mambo and Samba. Consequently we now also have a basic Latin course. And it has become possible to lengthen the period of all the basic courses, and the idea of ballroom classes has spread from one school to more than a dozen now. And we have had to add at our studio teen-age classes sponsored by lodges, churches, etc.

School teachers tell us that those students who have taken our 6th grade dancing course are able to make the transition to junior high much more easily than those who have not. Along with teaching dancing, we teach correct ballroom conduct, how to make introductions, how to ask a partner for a dance, and what to do with a partner when the dance is over.

A second contributing factor to the success of dances for the young people of Boise is the local YWCA. Three years ago we were approached by their Youth Committee with the idea of helping them form a "Teen Canteen," which has become a thriving enterprise.



Penney Thornock assists Mel Day in showing Cha Cha cross-overs to class in Boise.

Any teen-ager—boy or girl—may apply to become a member of Teen Canteen. Yearly membership is \$1.50, and they are charged 35 cents for each dance they attend. They also must agree to abide by the Canteen rules, which are essentially the "Golden Rule." Rowdiness is not permitted; the girls may not wear shorts, pedal pushers, etc., but must come dressed in skirts and blouses or dresses; boys may not wear blue jeans—they must be in slacks and a shirt with a collar (no T-shirts).

Dances are from 8 to 11 PM. We supply the record player and some of the music, and also M.C. the dance—complete with mixers, contests and the like. The YWCA furnishes the hall, chaperones and ticket takers. A second room features darts, checkers, games and refreshments, thus assuring that even the teens who don't know how to dance will have a good evening of fun.

The first night about 100 attended. By October of 1959 there were more than 1,400 registered members, and the average attendance on Friday nights is between 400 and 600 youngsters. This year the Teen Canteen had to be divided. The YWCA rented another hall, just a block away. There is now a Canteen for the Junior High and one for the Senior High. We think that is most encouraging for a city with a population of about 36,000.

There are other indications of growth of dance interest. The various junior highs and the senior high now have their dances on a regular basis. And there is also a well-attended commercial teen-age dance. Naturally, with all this teen activity going on, the adults are now taking more lessons and are interested in becoming better dancers.

This past summer we traveled over 12,000 miles—either conducting our Summer Vacation Dance Classes at various resorts, or attending dance teacher conventions. We learned that the same situation prevails in other towns—that the youngsters really want to dance and are glad to take lessons and attend dances where they can have fun. And the same is true of adults. Now we see signs of ballrooms re-opening and new ones being built—in such widely scattered states as New Mexico, Missouri and Michigan.

There's reason for optimism about the state of dancing.

END

# TERMINOLOGY (Cont'd from Page 15)

**MAMBO DOBLE:** See DOBLE.

**MANHATTAN:** A 6-step pattern with alternating Outside Positions, used in Fox-trot and Peabody.

**MARCHA:** Latin American counterpart of the Military March, characterized by a faster tempo and occasional syncopation.

**MARACAS:** Round or oval gourd shells partially filled with buckshot, olive pits, beads or dried peas. Handles are attached to these shells. Played as a pair, an important rhythm and sound in Latin American music.

**MARIMBA:** A keyboard instrument of Central American origin, played with mallets, similar in appearance to a xylophone. Marimba bands were closely associated with the Tango in the Twenties.

**MAXIXE (Mah-SHEESH):** A Brazilian dance of urban character, popular in the USA 1910-1915. The most characteristic step of the Maxixe is now a popular step in the **Samba**.

**MEASURE:** The portion of music between two bars.

**MEDALS (BRONZE, SILVER, GOLD, etc.):** Awards given to students for levels of achievement by various schools. In countries where International Style is accepted, given as awards to amateurs by the various teacher associations.

**MENTO:** A popular native dance of Jamaica. Resembles Rumba in slow tempo.

**MERECUMBE (Meh-reh-COOM-bay):** From Colombia, South America. A combination of Merengue and Cumbia, an old festival dance.

**MERENGUE (Meh-REHN-gay):** The national dance of the Dominican Republic and Haiti, in 2/4 time, generally danced in two-measure phrases with a syncopation of the first beat. Haitian spelling: **MERINGUE**.

**MILONGA:** A popular dance of Argentina, in 2/4 time, now also combined with Tango. The Milonga-Tango uses brighter, steadier rhythm instead of the original Habanera rhythm.

**MONTUNO:** Originally a short refrain, in Cuban music, at an increased tempo. Currently used to describe a brighter tempo and more syncopated style of the Cuban Son.

**MOVEMENT:** The style or manner of transferring weight used to indicate the specific character of each dance.

(Cont'd next month)

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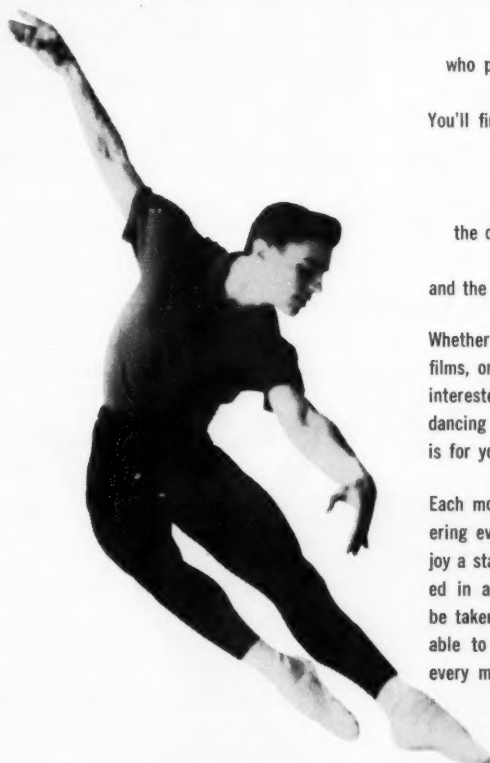
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## CHILDREN'S AID SOCIETY

(Cont'd from Page 9)

any indication of hostility. And the comments from parents who attended are warmly encouraging." Since dancing has proven one of the club's most popular activities in the Center's first year in operation, Riley has expanded the dance program to include classes in ballet, tap, interpretive, folk, etc. Even the 5 and 6-year-olds take ballet classes. Material for dance costumes are supplied by the parents and created under the direction of the Center's sewing instructor.

"Dancing," Riley feels, "is an ideal way to familiarize children with the cultures of other countries."

The Dunlevy Milbank Children's Center has, within a year, established itself as a much welcomed addition to its Harlem neighborhood. Its badly needed facilities and guidance have provided thousands of youngsters with a place to go and things to do. **END**



Victor Lane's "Dance of Fire" is a showstopper at Children's Aid Society Dances.

## BUSTER BROWN ERA

(Cont'd from Page 16)

gilt chairs in this ballroom!) But the boys sitting on one side lacked something of the peace-loving nature of the Society of Friends, and the girls on the other side were somewhat light-minded and not exactly quiet.

A typical ceremony was under way when Miss Geiger moved her monolithic might over by the exit door to block it. The Shadowy Son (who had no name so far as we knew) would come out of a real shadow, then go back in and hide.

Suddenly Mister Geiger, standing in lonely dignity in the center of the hall, gave a signal and a pianist, who was unquestionably completely dumb and at least partially deaf, would start some flourishes in the German style on the Pianoforte. (We didn't have a piano at Mister Geiger's.) That signal meant we were to get partners for the Grand March.

Immediately, things would begin to happen — slowly, at first, then almost too rapidly for the human eye to follow. Some boy, resigned to the inevitable, would step forward with an air of impartiality toward the Players Bench of the girls. In that moment, a foot would be thrust forward with lightning speed and rapier-like aim to catch him in the shin. In one movement, he fell, turned, rose — with sharp knuckles bared. Other loyal boys joined their friends. Ensuing events delayed the Grand March by some minutes.

But Mister Geiger was equal to this situation as to everything else. And he had reinforcements. Miss Geiger stood by him. Even the ghost showed remarkable strength and presence of mind. We were going to have that Grand March and we were going to dance our way straight through Saturday morning to the final Grand Quadrille. And we always did.

This history is going to have a Happy Ending (I hope). But now comes the Sad Part. I must here break the news that Mister Geiger died at an early time in my life, late in his. The Sad Part is that he didn't even get himself buried on Saturday. Right after that, his wan, pale son, the ghost, vanished. But if you think a Dynasty came to an end, you're wrong. Dancing School wasn't even interrupted. Miss Geiger simply entered on her reign and held up the traditions alone.

And she upheld them. It was then we learned the most important lesson of all, one which was to carry us through years and years of Dancing School. Life goes on. And Civilization, once started, can't be stopped. There's no escape and no hid-

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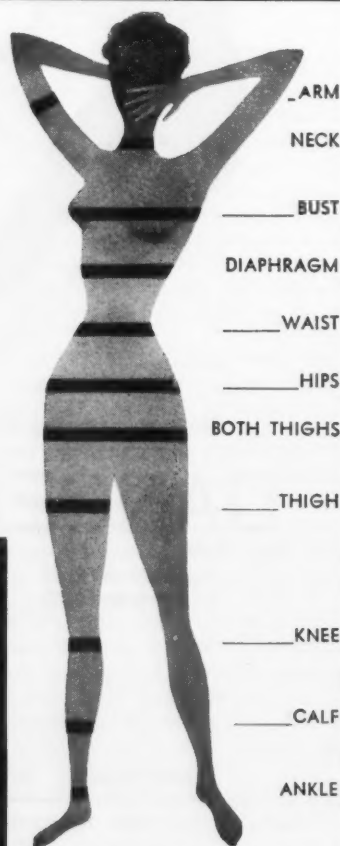
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(Next month—"Youth, Oh Youth, Oh Careless Youth."—Conclusion)

#### CHA CHA SILVER STANDARD

(Cont'd from Page 18)

Cross Rock  $\frac{1}{2}$  turn Rt to face Center, he takes her left hand in his left hand, steps 1 to 5.

Gentleman Backward Cross Rock.

Lady Cross Rock changing to right hands, steps 6 to 10.

Gentleman and Lady face each other joining left hands under right hands.

Gentleman Side Basic turning  $\frac{1}{4}$  Lt on step 4 to face Center.

Lady Cha Cha rhythm in place turning one and  $\frac{1}{4}$  Rt ending also facing Center behind Gentleman's right arm, steps 1 to 5.

Gentleman Right Side Basic as Lady with Second half Side Basic to her Lt "slides" across behind Gentleman to behind his left arm, steps 6 to 10. Gentleman left Side Basic as Lady with First half Side Basic to her Rt "slides" across behind Gentleman and is led in Free Loop with his right hand to CPos, steps 1 to 5.

Recover Right half Basic.

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Note: To lead turn, right joined hands raise as left joined hands lower and left joined hands raise as right joined hands lower.

#### 8. THE CONTINENTAL

Side Basic facing Wall.

Gentleman Lt Swd Cha Cha Cha RF Close and turn  $\frac{1}{4}$  Lt to Semi-OPos LF Bwd, steps 1 to 5.

Lady Rt Swd Cha Cha Cha LF Close and turn  $\frac{1}{4}$  Rt to Semi-OPos RF Bwd — Both facing LOD, steps 1 to 5.

Gentleman: RF, LF, RF, Fwd Close Fwd, Cha Cha Cha along LOD face Wall and LF, RF Swd Close.

Lady LF, RF, LF Fwd Close Fwd Cha Cha Cha and RF, LF, Fwd Fwd to CPos on step 10, steps 6 to 10.

Gentleman Left half Basic and lead Lady in one and  $\frac{1}{4}$  Free Loop turn on steps 1.2.3.

Lady 1.2.3. in place and LF, RF Fwd Rock, steps 4.5. Recover Right half Basic.

(Next month — Suavacha.)

## SPOT NEWS



**STAMINA SHOW:** England's battles won on the playing fields of Eton? That's all changed. Now the British get in fighting trim with Rock 'n' Roll! With doctor and parent permission, 14 couples of a youth center in Leamington Spa recently — "just for laughs" (and for 50 pounds in admission fees for their club) — jived for a non-stop 24 hours. Session lasted through 597 records, last of which was "Rock Around the Clock." Rock 'n' Read lad above is making an on-the-hoof check of the football scores.



Pictorial Parade

**MAILBOX**

(Cont'd from Page 3)

located on the banks of the Ala Wai canal in Waikiki. We offer a comprehensive ballroom dance education program to the people of Honolulu: instruction classes on Mondays and Tuesdays, recreation nights on Fridays, and a monthly dance on the second Saturday of each month. Our primary function is twofold: to teach the neophyte how to dance, and to provide dance recreation to our members and to the public. We shall be very happy to extend a cordial invitation to your mainland ballroom dancers to visit us at the Ala Wai when they do happen to come to Hawaii.

Thank you for your tremendous efforts in promoting ballroom dancing. Your new publication will definitely elevate the status of ballroom dancing to a new high respectful level. And may we contact you again in the near future to furnish you with news material telling you of our ballroom dance activity in this newest state of Hawaii?

Eugene T. Ichinose

Pres., Hawaii Dance Association

**DANCING IN USSR** (Cont'd from Page 11)

beit stripped of its pelvic motions) does seem to have the edge. Key to the phenomenon may be the appeal of Latin-American women. When Lolita Torres, a strikingly attractive Argentine actress, sizzled her way into the Soviet Union via the film *Edad de Amor* (*The Age of Love*) she received a letter from a Moscow male (the letter was printed in *Komsomolskaya Pravda*) asking, "Will you marry me?" Lolita wrote back: "There are plenty of pretty girls in Moscow."

Recently I took Saratov to the NYC Palladium. He was probably the first citizen of the Soviet Union ever to enter that mambo caravansary, but the blasé Palladiumniks, who have watched Brando, sociologists, and Queen Soraya come and go, accepted him quietly. When the last mambo had burnt itself out Saratov expressed his sole opinion: "Unforgettable!" He plans to return and bring Morozov. I like to fantasy that next summer, in the heart of the Park of Culture and Rest, the denizens of the Semigrannik will find elements of the Palladium mambo in their midst. It is possible. **END**

**SPOT NEWS**

Associated Dance Teachers of So. Calif. (DMA Club No. 1) scheduled its 2nd full-day ballroom session of the season Mar. 13 at the Chateau Ballroom in Los Angeles. Lined up as faculty by Chairman-of-the-Day Katherine Sheehy were: Johnny Siou, Beth Berg, Elisa Ryan, Barbara & Gordon Keith, Marjorie Newby, Walter Rephune, Bill & Suzette Lane, Grace Rocklin & Eric Liedberg, Lucille

Iverson. Announced for demonstrations: Int'l Stylists Olive & Jim Cullip, and Johnny Siou's "Governor's Ball" Formation Team. Feature of the day: awards from the club to Marilyn & Al Jarvis, hosts of the "Let's Dance" TV show: Harfield Weedin, the show's producer; and Dean Curtis, the Chateau Ballroom's owner.

American Society of Teachers of Dancing is offering a scholarship for its convention, Aug. 7-12 at the Hotel Edison in NYC, to a teacher or asst. teacher, aged 18-24, who submits the best paper on "Why I Should Like to Attend the ASTD Convention." Deadline June 15. Entries, sent to ASTD Sec'y Louise Kelly Bailey, 126 No. Fairmont Ave., Pittsburgh 6, Penna., should include statement of eligibility and photo in dance pose.

Members of the NY Society of Teachers of Dancing studied Tango with Fred Frobose, and Mambo with Rose Grossbart at their Mar. 13 meeting in NYC. Formation dancing was presented by Renee Hill, assisted by a group of youngsters she brought from Philadelphia.

**NOTES FROM NEW ENGLAND**

Feb. membership drive of the Dance Teachers' Club of Boston was a huge success—with 29 new members from all over New England filing applications (including 6 teachers of Int'l Style). Final session of the season is Mar. 20 at the Hotel Somerset in Boston. Meeting will be followed by a tea dance for members and guests. Entertainment will be furnished by teen-age pupils of Bob Thomson of Haverhill, Mass. Their courses include Int'l Style. DTCB Pres. Russell Curry has announced plans for the board of the Curry School of Dancing (Harry Raymond, Walter Brown, Ron Greenwood, and Mr. Curry) to sail April 18 for Europe. Tour will include Int'l Style study and attendance at the Star Ball in London June 7. DTCB will be using the US Ballroom Council's Ballroom Terminology in the ballroom dept. of their Aug. Teacher Training Course.

**RON GREENWOOD**

**FROM SAN FRANCISCO AREA**

Kyle Jackson, Pres. of the Lake Merritt (Oakland) Chapter of the Nat'l Smooth Dancers, reports a new club contest program to encourage improvement of members' dancing. They have begun a monthly series of competitions with top contest winners of the Bay Area as judges. 1st place couple is eliminated from subsequent monthly events until year's end, when all compete in 1960 Grand Finals. Feb. winners: Jack & Dorothy Collenburg, 1st; Igor & Irene Ohotsky, 2nd; Eddie & Yolanda Burke, 3rd; Jack Banas & Frances Smith, 4th. Judges were Tito Paredes & Faye Salisbury of the Golden Gate (SF) NSD Chapter. The Lake Merritt group has also appointed an anonymous committee of 5 to name the man and woman dancer who shows most improvement during 1960.

SF teacher William D'Albrow has choreographed an exhibition ballroom no., *Tara*, to the theme music from *Gone With the Wind*, for Barbara Boylan & Bobby Burgess, Jr. Div. winners of the '59 Sweethearts' Ball. The no. will be premiered at the Medalist Ball of Call's Fine Arts Center Apr. 30 in Long Beach, Calif.

**MIDWEST NEWS NOTES**

Rounds (as applied to Squares and Rounds programs) have, in the past few years, changed to such an extent that they may be considered ballroom dancing routines. Instead of repeating the standards like schottische & polka, many Rounds are now done to modern "Hit Parade" or "Top Ten" tunes. Their descriptions could well be those for ballroom dances, and many would make ideal mixers.

A "post-convention" trip following the DMA convention this summer in Miami Beach will leave Aug. 6 by plane to Nassau. It is an all-expense plan for 4 days of sightseeing, parties and instruction in "Goombay" dancing from a native—all at a very low rate. This correspondent has full info for those interested.

Many teachers reporting lately that there is a growing demand for Tango and less for Cha Cha, though Ernie Schulz and Mildred Floerke of the far south side of Chicago report that Cha Cha is still favored by all, including adults . . . Jean Wolfmeyer, of Maritowoc, Wisc., did an excellent job of teaching Mixers at the Feb. meeting of the Chicago Nat'l Assn. of Dance Masters. All her exceptionally well disciplined classes are cotillion-type, with emphasis on etiquette. She says that for her 10-week sessions satisfied customers are the best ads.

Skip Randall was called "versatile and exciting" by members of Dance Masters of Michigan after he taught ballroom Feb. 26 in Detroit for their Bi-Annual Convention . . . Jean and Jane Bonath, who teach in Chicago Heights, Harvey and Homewood, are identical twins. They have classes of all ages in their studios and several groups in private schools. Their work has been well received at teacher conventions. **LOUISE EGE**

**ASSOCIATION MEETINGS**

(With Ballroom Sessions)

Mar. 20: Dance Teachers' Club of Boston, Somerset Hotel, Boston.

Mar. 27: Dance Educators of America, Waldorf-Astoria Hotel, NYC. Ballroom faculty: Joseph Case, Bill De Formato, Basil Valvasori, Victor Wilson.

Apr. 3: Chicago Nat'l Assn. of Dance Masters, Sheraton Towers, Chicago. Ballroom faculty: Del Frank, Arthur Knapp, Charles Matison, Muriel Mills.

Apr. 10: DEA (Southeast Regional Branch), Wm. Barringer Hotel, Charlotte, N.C.

Apr. 10: N.Y. Society of Teachers of Dancing, Edison Hotel, NYC.

Apr. 18-23: DEA, Normandie Hotel, San Juan, Puerto Rico. Ballroom faculty: Vance McLean, James Mitchell, Alice Swanson.

Apr. 24: Dance Masters of America, NY Chapter, Edison Hotel. Ballroom faculty: "Surprise."





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